

WHITESBOG VILLAGE & CRANBERRY BOG, SUNINGIVE  
HOUSE & GARDEN  
120-34 Whitesbog Road  
Pemberton Township  
Burlington County  
New Jersey

HALS NJ-1-A  
NJ-1-A

PHOTOGRAPHS

WRITTEN HISTORICAL AND DESCRIPTIVE DATA

REDUCED COPIES OF MEASURED DRAWINGS

FIELD RECORDS

HISTORIC AMERICAN LANDSCAPES SURVEY  
National Park Service  
U.S. Department of the Interior  
1849 C Street NW  
Washington, DC 20240-0001

## **HISTORIC AMERICAN LANDSCAPES SURVEY**

### **WHITESBOG VILLAGE AND CRANBERRY BOG, SUNINGIVE HOUSE AND GARDENS**

HALS No. NJ-1-A

Location: 120-34 Whitesbog Road, Pemberton Township, Burlington County, New Jersey

Present Owner: Leased to the Whitesbog Preservation Trust by Lebanon State Forest, Division of Parks and Forestry, New Jersey Department of Environmental Protection

Present Occupant: The Nature Conservancy, Pine Barrens Office

Present Use: Office space

Significance: Suningive was built during 1922-1923 by Elizabeth C. White in Whitesbog Village, an agricultural company town owned and operated by her family since the mid-nineteenth century. The house was located on the edge of one of the oldest cranberry bogs, and on the site of White's earliest blueberry test fields. White created an extensive Pine Barrens botanical garden around her house from the 1920s until her death in 1954. The house is a simple two and a half story structure with architectural details inspired by the Arts and Crafts movement. Suningive was custom-designed, perhaps by White herself, as living and work space connected to the surrounding landscape. Offices and a garage occupy the ground floor, while the main living spaces are on the elevated first floor. Additional bedrooms occupy the finished attic story. In location and design, Suningive represents White's lifelong career at Whitesbog and her intimate connection to the local Pine Barrens landscape.

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PART I. HISTORICAL INFORMATION

A. Physical History:

1. Date of erection: 1922-1923
2. Architect: unknown. Oral history suggests that Elizabeth White worked with an unidentified builder to create Suningive.
3. Original and subsequent occupants: Elizabeth C. White, 1923-1954; Darlington family; New Jersey Conservation Foundation; Whitesbog Preservation Trust; The Nature Conservancy, 2000-present.
4. Original and subsequent uses: private dwelling, 1923-1960s; offices, 1960s-present.
5. Original plans and construction: No original drawings have been found. Physical evidence suggests that the structure largely retains its original appearance.
6. Alterations and additions: A small elevator was added in 1945 after Elizabeth White had a stroke and experienced difficulty using the stairs. The elevator is located in the utility room on the northeast corner of the first floor and traveled through the kitchen on the second floor, and one of the secondary bedrooms on the third floor.

B. Historical Context:

Elizabeth C. White built her house, Suningive, in 1922-1923. Suningive is located in Whitesbog, an agricultural company town historically consisting of extensive cranberry bogs and irrigation systems, fields of blueberry bushes and experimental greenhouses, two groupings of migrant worker housing (Rome and Florence), and a main village including worker housing, a general store, barrel-making factory, barrel warehouse, a massive cranberry sorting and packing plant, and other associated outbuildings and structures (see narrative report and photographs, HALS No. NJ-1, for more information about Whitesbog). Elizabeth White had worked at Whitesbog with her father, J. J. White, since 1893. For nearly thirty years she commuted to the agricultural village from the family house in nearby New Lisbon, New Jersey.

When Elizabeth White began building her house at Whitesbog in 1922, she was extensively involved in the development of the blueberry as a commercial crop. Experimental blueberry fields had been established at Whitesbog during 1911 in

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cooperation with Dr. Frederick Coville of the U.S. Department of Agriculture. The house was sited on the far edge of Whitesbog Village near some of the early blueberry test fields and on the edge of a cranberry bog dating to the mid-nineteenth century. According to White's assistant June Vail, White designed the house herself.<sup>1</sup> Research has not yielded any information about the builder for Suningive, but J. J. White Inc. ledger books give some information about the cost of construction. J. J. White Inc. gave \$5,000 in buildings account equity toward construction of Suningive and another \$14,241.41 came from Elizabeth White. She inherited money from her mother that helped finance Suningive. Family lore recounts that the almost \$20,000 total cost of Suningive was much more than originally planned, perhaps due to the custom windows, many closets, and other specifications from White. The J. J. White ledger book indicates that Elizabeth White was making payments on the cost of Suningive until December 1925.<sup>2</sup>

White also created an elaborate garden around Suningive featuring acid-soil loving native plants. She had learned about the unusual properties of acid soil from Coville's research on blueberries and she combined this scientific knowledge with her over thirty years of personal observation to create an unique Pine Barrens botanical garden around her home. In White's own words:

To me it was most fascinating reading [Coville's USDA bulletin] for never before had I known that the soil of our bogs was acid, as was the water of our streams, that it was this which made our bog water brown, as in acid water the humus is held in solution while in alkaline water it is deposited and the water becomes white. "Experiments in Blueberry Culture" gave me an entirely new view of my old friends, the huckleberry bushes and cranberry vines...<sup>3</sup>

Elizabeth White's house and garden were intimately connected to each other and the natural and agricultural landscapes of Whitesbog.

## PART II. ARCHITECTURAL INFORMATION

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<sup>1</sup>June M. Vail, "Ninth Annual Pinelands Short Course: Elizabeth C. White, Commercial Blueberry Pioneer," (lecture given on 7 March 1998), Whitesbog Preservation Trust Archives, 5.

<sup>2</sup>J. J. White Inc., Ledger, 1 April 1912 - 31 December 1928, Whitesbog Preservation Trust Archives.

<sup>3</sup>Elizabeth C. White, "Blueberry Culture," (typescript of speech read to the New Jersey Horticultural Society, Burlington, N.J., 18 December 1916), Whitesbog Preservation Trust Archives, 2.

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A. General Statement:

1. Architectural character: Suningive is a simple and finely crafted example of a dwelling inspired by the Arts and Crafts architecture of the early twentieth century. Several unusual features including an internal garage, fully retractable double-hung windows, and primary living spaces located above ground level on the second story were probably specified by Elizabeth C. White to a local builder.

2. Condition of fabric: Good. Most of the original materials and details are intact, although somewhat worn.

B. Description of Exterior:

1. Overall dimensions: 36' 8" X 42' 7". The building is two-and-a-half stories with an L-shaped footprint. The north elevation (36' 8") facing the road is three bays wide. The east elevation (42' 7") is five bays wide. The south or rear elevation is four bays wide total, with the east side projecting one bay to the south. The west elevation is four bays wide as well, with the north side projecting two bays to the west.

2. Foundations: Suningive sits on a low concrete foundation. The foundation is nearly hidden on the north wing, and more exposed on the east wing. There is no basement.

3. Walls: The walls are faced with unpainted cedar shingles, weathered to a dark brown color. There is no additional ornamentation on the wall surfaces.

4. Structural systems, framing: The structural system was not visible because of the lack of a basement and access to the roof structure with a fully finished attic story, but it appears to be a simple wood-frame system with a common rafter roof.

5. Porches:

Front porch - north elevation: small rectangular entrance porch raised on two shallow brick steps. Two square wood columns support the porch roof. These columns stand on a simple brick base, and are slightly tapered along the shaft, with a simple square Doric capital. A wide wood cornice composed of thin horizontal wood siding rests on top of the columns. The porch roof is a front gable with wide wood eaves covered with thin strips wood siding. The front gable of the porch roof forms a full triangle with a flat, recessed concentric triangle in the otherwise unornamented pediment. The porch roof is covered with composite shingles.

Side porch - east elevation: long rectangular porch raised on a simple concrete slab. This porch covers three of five bays on this elevation. The slab is a step higher at the south end. Three square wood columns support the porch roof. These columns each stand on a

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short concrete base, and are slightly tapered along the shaft, with a simple square Doric capital. A wide wood cornice with thin horizontal wood siding rests on top of the columns. The porch roof is hipped with wide eaves. The underside of the eaves is formed by thin, tightly fitted boards. A metal gutter is suspended from the eave. The porch roof is covered with composite shingles.

6. Chimneys: There is one chimney on the west elevation of the north wing. It is an external chimney constructed of brick. The shoulders of the chimney are even with the second floor windows. It goes through the eave at the roofline and is oriented perpendicular to the ridgeline of the north wing of the house. The red brick is laid in a stretcher bond except for alternating stretchers and headers along the corners of the chimney that create a subtle quoin pattern. There is another internal brick chimney visible at the crossing of the ridge lines of the L-shaped structure.

7. Openings:

a. Doorways and doors: The main doorway is located at the center of the north elevation. It has a wood frame screened door in front of a wood door with two tall vertical lights. Two side doorways on either end of the porch on the east elevation provide access to either an office space or a utility room. The doorway on the north end of the porch (entry to the utility room) has a metal screen door in front of a solid wood door with a single light in the top third of the door. The doorway on the south end of the porch (entry to an office) has a half-screened wood door in front of a wood door with one rectangular light in the top quarter. All of the doors have simple wood trim painted white with a modest decorative cornice at the top.

b. Garage: The opening for an internal garage is located on the west side of the south elevation, at the rear of the house. It has a pair of tri-fold wood doors that meet in the center. The doors appear to be original; each section is vertically divided into two panels constructed of wide boards placed diagonally. The diagonal boards of each set of three panels slants in toward the center opening. The garage doors have plain black metal hinges and hardware and the opening has wood trim painted white with a simple decorative cornice at the top.

c. Windows: Most of the windows are double-hung sash with four vertical rectangular lights over one. There are a few fixed or movable casement windows with four vertical rectangular lights. All of the windows have wood exterior trim with modest cornices and wood sills. All of the trim is currently painted white. The window openings vary in size and spacing on the north and east elevations, and are more uniformly spaced on the west and south elevations. Originally windows on the west elevation were shaded with removable awnings. Some of

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the hardware for hanging the awnings remains.

8. Roof:

a. Shape, covering: The roof is a L-shaped cross-gable form. The east wing of the house has two side gables while the north wing has one on the west end. The three open gable ends have gable returns and wide eaves. The underside of the eaves is formed from thin, tightly fitted boards. The roof is covered with composite shingles.

b. Cornice, eaves: The front gables on the north, west, and south elevations of the house all have deep gable returns and wide eaves. The wide soffits are formed from thin, tightly fitted boards. The horizontal sections of the roof rest on a simple wood cornice and hold metal gutters connected to down spouts at the corners of the south and west facades.

c. Dormers: There is one front gable dormer with deep gable returns and a pair of casement windows (four vertical lights each) in the north end of the east elevation. There is one hipped roof dormer on the south end of the west elevation with a pair of smaller casement windows (three vertical lights each).

C. Description of Interior:

1. Floor Plans

a. Ground Floor Plan: The ground floor of Suningive has a mixture of service and office spaces. When entering through the main doorway on the north elevation, the initial room is a small rectangular stair hall with the stairs to the second floor on the right. Proceeding clockwise from the main entrance around the east wing of the house there is an utility room with utility sinks, and the elevator; a tiny entrance hall for the side porch north doorway with a closet/toilet; a furnace room two steps below grade; an office space accessed through the other side porch doorway; and an adjoining room, probably also used for office space. The second office space has a doorway to the center stair hall. The rest of the north wing side of the first floor contains an internal garage accessed through a doorway to the right of the main entrance.

b. First Floor Plan: See HALS No. NJ-1-A, sheet 4 of 4, for measured drawings of the first floor. This floor was the main living space and features higher ceilings, larger windows, and slightly more decorative moldings than the first floor. The living room, dining room, kitchen, full bathroom, and two possible bedrooms are arranged around a hallway space at the center of the plan.

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- c. Second Floor Plan: This floor is a fully finished attic space accessed via a small staircase at the east end of the second floor hall. Proceeding clockwise from the top of the stair is Elizabeth White's former bedroom; a closet, two more bedrooms; and a full bath. There is a small hallway space at the center of the plan.
2. Stairways: The stairway from the ground to first floor goes straight along the west wall of the entrance hall to the center hall on the second floor. This staircase exhibits simple Arts and Crafts movement-inspired detailing with thin, straight wood railing supports and a gently tapered square newel post with a low pyramidal top. The staircase from the first to second floors is smaller and narrower. Located along the east wall, the stairs make a 180 degree turn at a small landing with a window. Opposite the window at the landing is a rectangular ledge. These stairs are fully enclosed and have a rounded, utilitarian handrail fastened along the outside walls.
3. Flooring: There is hardwood flooring throughout the house, stained a dark walnut or oak color. The two bathrooms, entrance hall, and the kitchen have Linoleum-type flooring.
4. Wall and ceiling finish: The walls and ceilings are plaster.
5. Openings:
  - a. Doorways and doors: The characteristic interior door at Suningive is a two-panel wood door. The upper panel is slightly smaller than the lower one. The doors are a dark stained wood with glass doorknobs. The door moldings are also dark stained wood with a simple decorative cornice at the top. See the detail drawing on HALS No. NJ-1-A, sheet 4 of 4, of the door between the living room and dining room on the first floor.
  - b. Windows: The characteristic window at Suningive is a double-hung sash with four vertical rectangular lights over one light. These windows are scaled to different sizes to fit a variety of openings, sometimes with three or two lights in the upper sash. The upper corners of the lower sash have a small projection with a shallow S-curve on one side as a decorative feature. All of the double-hung windows can be fully recessed into the wall above when open, allowing maximum light and air into the interior. See the detail drawing HALS No. NJ-1-A of a representative window in the living room on the first floor. The windows in the dormers and furnace room on the ground floor are casements with four or three vertical rectangular lights. The interior window moldings are similar throughout the house. They are a dark stained wood with a simple decorative cornice at the top and molding below the sill.



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6. Decorative Features:

a. Baseboards and trim: The characteristic baseboard at Suningive has a curved piece of trim on top of a wide, flat board with a quarter-round piece of trim along the edge of the floor. The baseboards, like the door and window moldings are a dark stained wood. There is a large opening in the east side of the first floor hall creating a slight division between the dining room/living room area and the bathroom, closet and first floor staircase. This opening is framed by a wide dark-stained wood molding with a decorative cornice. There is a similar opening and trim between the kitchen and dining room which has been partially filled in with the addition of the elevator.

b. Fireplace: There is one fireplace at the west wall of the living room on the second floor. It is brick with a wood mantel and brick hearth. The brick of the fireplace is slightly corbeled directly below the mantel.

c. Built-ins: There are three noteworthy built-ins at Suningive. A small rectangular storage cabinet, approximately two feet high, is located in the east wall of the ground floor entrance hallway. The door has a beveled mirror in the center and a small glass knob.

There is a built-in hutch in the dining room near the doorway leading to the living room. Built of dark stained wood, the hutch has a cabinet on top with two rectangular doors opening in the center. The upper cabinet is flush with the wall surface. A counter is formed by the top of the lower drawers of the hutch, which project about six inches from the wall. The cabinet doors and each drawer have small clear glass knobs. The entire hutch is surrounded by the same molding as the interior doorways.

There is a long window seat along the west wall of the bedroom on the west side of the second floor. It is built of dark stained wood and the seat is hinged below each window to create a storage trunk. Two drawers are located in the center and partially recessed into the window seat. The top of the lower drawer is level with the window seat.

7. Closets and storage areas: There are many closets and storage alcoves at Suningive. The west ground floor office, the ground floor hallway, utility room, the first floor hallway (two closets), the dining room, the two first floor bedrooms, and the north and south (Elizabeth White's room) bedrooms on the second floor all have standard closets slightly wider than the typical interior door. The first and second floor bathrooms both have a pair of thinner closets with a series of shelves. One of these closets is shorter and shallower than the other. The first floor bathroom has one additional cabinet with shelves. The east bedroom on the first floor, and all of the bedrooms on the second floor have doorways providing access to storage areas in the crawl spaces under the eaves.

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This space is most extensive in the west bedroom on the second floor with double door access to the crawl space extending down both sides of the room. In the south bedroom on the second floor (Elizabeth White's room), the crawl space along the east wall is lined with cedar.

8. Hardware: The doors throughout the house have clear glass eight-sided door knobs, with smaller glass knobs on the various built-ins and the crawl space doors.

9. Mechanical Equipment:

a. Heating, air conditioning, ventilation: The furnace has recently been replaced, but the original forced air heating ducts and grates are still in use. Central air conditioning has been added.

b. Lighting: It is not certain whether electrical service was available when the house was originally built, but visible parts of the electrical system appear to date from the 1920s. The light switches are still push button in many of the rooms. A number of outlets located three quarters of the way up the wall were probably used to directly plug in wall sconces. Outlets appear on either side of the fireplace in the living room, and flanking the windows in the living room, second floor bedrooms and Elizabeth White's bedroom on the third floor. None of the original wall sconces remain. The third floor hallway and the west bedroom on the third floor each have a single light ceiling fixture which may be original. Each of these fixtures has a simple opaque glass shade open at the bottom.

c. Plumbing: The white porcelain sink, toilet and bathtub in each bathroom are identical and appear to be original. Shower heads were added to these bathrooms after the original period of construction. The kitchen has been completely redone, replacing the original plumbing fixtures.

d. Elevator: An elevator was added to Suningive after Elizabeth White had a stroke in 1945 and experienced difficulty negotiating stairs. It is a small electric lift elevator that begins in a closet in the ground floor utility room, travels through the corner of the kitchen on the first floor (a closet-like shaft built for the elevator partially filled in the opening between the dining room and kitchen), and ends by going through a hatch into the north bedroom on the second floor. The elevator was constructed by the Elevator Engineering Construction Co. of Philadelphia.

10. Original Furnishings: All of the original furnishings had been removed from the house, but a few pieces have been brought back and placed in the living room. These include Elizabeth White's desk, several cane chairs, a manual typewriter, and an oil portrait of Elizabeth White.

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D. Site:

1. Historic landscape design:

The agricultural traditions of Whitesbog and Elizabeth White's lifelong interest in horticulture combined in the creation of an unique Pine Barrens botanical garden around Suningive. When construction on the house began, the site had been an experimental blueberry field for ten years. White described the Suningive site as "bare, cultivated ground." Active blueberry experimentation had been moved to another area, but many bushes remained on the Suningive site. One row of blueberries with attractive foliage, but unimpressive berries determined the location of Suningive. This row was allowed to form a hedge. According to White, "between the hedge and the prospective porch a driveway was left. When we drive in of a winter night it reflects the light of our lamps with a rosy glow, suggesting a warm welcome. From nearby windows we enjoy the red winter twigs hung with pearly raindrops or sparkling with hoar frost."<sup>4</sup> The site also overlooks one of the oldest cranberry bogs at Whitesbog, which dates to the mid-nineteenth century. Elizabeth White arranged Suningive to take advantage of the view across the bog:

The cranberry bog would serve as lawn. It had been started by my grandfather, had furnished the means for Suningive, and inspiration for its garden. For 100 acres from the windows it stretches to the distant, dark, encircling rim of pines. Its velvety surface, green in summer, gradually turns to deep maroon by the middle of October. In December the bogs are flooded and, for garden purposes, lawn becomes lake - deep blue beneath clear skies; flashing with diamonds on sunny days; dark and glowering, with white caps racing before an easterly storm wind; smooth, still, and shining when Jack Frost lays his quieting hand upon it.<sup>5</sup>

Clearly the design of Suningive and its garden were intimately related to the family history of Whitesbog and its natural and agricultural setting. Elizabeth White's interest in native plants extended from the crops of cranberry and blueberry to ornamental plantings well-suited to the sandy, acid soil of the New Jersey pines. Some clumps of native trees such as pines, cedars, red maples, gray birches, sourgums, and swamp magnolias remained on the edges of the bog and test field, as well as shrubs such as clethra, swamp azalea, aronia, and inkberry.

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<sup>4</sup>Elizabeth White, "My Garden of Pine Barrens Plants," (typescript of address on Radio Garden Club, 24 March 1941), Whitesbog Preservation Trust Archives, 1.

<sup>5</sup>Elizabeth White, "My Garden of Pine Barrens Plants," 2.

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The actual site of the house needed grading before construction. Fill was taken from the blueberry field to the west. The resulting hollow was supplied with water from an irrigation ditch to create a large ornamental pond. White developed this area into a display garden for moisture-loving plants such as pitcher plants, Venus fly-traps, and water lilies. She edged the pond with interesting pieces of weathered cedar logs dredged from the bogs.<sup>6</sup> A more formal garden of perennial beds and a large lawn was created to the east of the house. Remaining rows of test blueberry bushes were located beyond the lawn to the east. The northern edge of Suningive's site is created by the gravel road. Originally White planted a hedge of *Pinus rigida*, a hearty native pine, along the road in front of the house to create a windblock. Another historic planting close to the house is a wisteria vine which grew on a metal supports up to the elevated first floor windows over the garage. After her success with the blueberry, White also cultivated new varieties of American holly, another acid-loving native plant she helped domesticate. While living at Suningive, she started Holly Haven, a commercial nursery selling hollies, the rare shrub *Franklinia*, and other native Pine Barrens plants. There are several specimen holly trees planted by White around Suningive. A 1942 *Saturday Evening Post* profile of Elizabeth White and her blueberry work noted the unusual hollies in the gardens around White's home.<sup>7</sup> The overall character of the site was very sunny and open, with very flat terrain sloping very slightly toward the bog to the south and the pond/wetland area created to the west. As stated by Elizabeth White in 1941:

Such success as this small naturalistic garden has attained has grown out of an effort to blend as unobtrusively as possible the necessary conveniences of living, such as drives and paths, the straight ditches and other artifices of modern cranberry culture, and the encompassing Pine Barrens country, with its special and peculiar charm.<sup>8</sup>

Suningive's site is currently undergoing an informal restoration process. In the fifty years since Elizabeth White's death, the site had become densely overgrown. Mature trees blocked the view to the bog and clogged the ornamental pond. Much of the original plant material was still there, but in overgrown or unkept condition. Recently work has been done reopening the views, restoring the pond, and maintaining the perennial beds. See site plan drawings and sections, HALS No. NJ-1-A, for a depiction of the existing site conditions and remaining historic features. Because many of the

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<sup>6</sup>See a copy of a historic photograph of the Suningive pond in the field records for this project. The original is in the Whitesbog Preservation Trust archives.

<sup>7</sup>Philip S. Rose, "Blueberry Queen," *Saturday Evening Post* 215:11 (12 September 1942): 55.

<sup>8</sup>Elizabeth White, "My Garden of Pine Barrens Plants," 5.

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remaining trees and shrubs are much larger now, Suningive's site is shadier and more enclosed than originally. Elizabeth White worked on the landscape around Suningive for over thirty years, in later years with the assistance of June Vail. The result was a subtle and finely crafted garden creating a gentle progression between more formal garden features close to the house and the adjacent agricultural landscape of the cranberry bog and blueberry test field. Suningive's site also transitions subtly from the drier lawn and blueberry fields east of the house to the man-made pond and wetlands plants west of the house. According to writer, photographer, and landscape designer Rick Darke, "nowadays...the notion of 'habitat gardening' is gaining greater sway, but White understood it implicitly as she made her garden at Suningive more than seventy-five years ago."<sup>9</sup>

## 2. Hardscape features:

There is a U-shaped gravel driveway going around the back of the house with concrete curbing. A circular walk surrounded by perennial beds right next to the east side of the driveway and the paths to the bog were originally built of cut cedar logs buried with their round ends upward.<sup>10</sup> These paths and the perennial beds on the east side of the house were the more formal aspects of Suningive's landscaping, created from native materials and plants. These areas were redone with brick by Elizabeth White during the 1940s. According to her former assistant June Vail, these paths were sometimes covered with pine needles to keep visitors in high heeled shoes from getting stuck.<sup>11</sup> A low stone wall with two sets of stone steps leads from the south side of the driveway down to the edge of the bog, creating a visual and physical link between the cranberry bog and Suningive. A brick walkway in the front of the house (north side) provided access to the front door from either side of the driveway. Originally a sundial was placed between the brick path and the pine hedge that grew along the road. These pines are now taller than the house, but the walkway remains.

## 3. Outbuildings:

A combination potting shed/privy is located southeast of the house in a grove of cedar and magnolia trees. A path leads from the driveway to the potting shed. The potting shed is an approximately 14' by 13' L-shaped wood-frame structure. It stands on a

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<sup>9</sup>Rick Darke, "Beauty in the Barrens," *The American Gardener* 79:3 (May/June 2000): 40.

<sup>10</sup>See a copy of a historic photograph of the Suningive cedar log paths in the field records for this project. The original is in the Whitesbog Preservation Trust archives.

<sup>11</sup>June Vail, phone interview with Martha Windisch, 10 January 1996, notes in Whitesbog Preservation Trust Archives.

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concrete slab with three concrete steps to access the potting shed door on the north. The privy door is on the south side. The structure has a cedar shingle roof and cedar or asbestos siding; the cedar has recently been redone. The roof is a uneven gable form with the east slope longer than the west one. There is a wood plank door and one double hung sash window on the north elevation, and two square casement windows at the top right corner of the west elevation. There is a five panel wood door on the south elevation. The potting shed side of the structure has cedar shelving. The partition between the two sections is beaded wood paneling.

PART III. SOURCES OF INFORMATION

A. Architectural drawings: No architectural drawings have been located for Suningive.

B. Early Views: Several photographs of Suningive are found in the Whitesbog Preservation Trust offices in the general store at Whitesbog Village. There is one excellent aerial from 1931, and a number of exterior images from the 1940s and 1950s. No construction or interior photographs have been located.

C. Interviews: June Vail, phone interview with Martha Windisch, 10 January 1996, notes in Whitesbog Preservation Trust Archives.  
June Vail, phone interview with author, February 2001.  
June Vail, interview during visit to Suningive with author, 8 May 2001.

D. Bibliography:

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White, Elizabeth C. "Blueberry Culture," (typescript of speech read to the New Jersey Horticultural Society, Burlington, N.J., 18 December 1916), Whitesbog Preservation Trust Archives.

White, Elizabeth C., "Reminiscences of Whitesbog," (typescript of speech read to the Growers Cranberry Association, 1941), Whitesbog Preservation Trust Archives.

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White, Elizabeth C. "Plants of the New Jersey Pine Barrens," *Bulletin of the American Rock Garden Society* 1:3 (May-June 1943): 53-56.

Whitesbog Preservation Trust Garden Committee, "2000 Update of the Suningive Garden Restoration Plan," Whitesbog Preservation Trust Archives.

The Whitesbog Preservation Trust maintains a small, but extremely useful collection of original materials relating to Elizabeth White and Whitesbog including historic photographs, typescripts of speeches, and advertising material produced for J.J. White Inc.

E. Likely Sources Not Yet Investigated: June Vail has a collection of Elizabeth White's furnishings and books in storage at a former residence. It is also possible that Elizabeth White took her ideas for Suningive from an architectural pattern book.

#### PART IV. PROJECT INFORMATION

The documentation of Suningive was done by the Historic American Buildings Survey (HABS), National Park Service, U.S. Department of the Interior, as a pilot project for a new program, the Historic American Landscapes Survey (HALS). E. Blaine Cliver is chief of HABS/HAER/HALS and Paul Dolinsky is chief of HABS. This documentation was done through the cooperation of the Whitesbog Preservation Trust, Lebanon State Forest of the New Jersey Department of Environmental Protection, Division of Parks and Forestry, and HABS. Catherine Lavoie, HABS Historian, and Robert Arzola, HABS Architect, served as project leaders. Architectural and site plan fieldwork was done by Naomi Hernandez and Raul Vazquez, HABS Architects, and Lisa Pfueller Davidson, HABS Historian, during the spring of 2001.